

LONGMANS' MUSIC COURSE

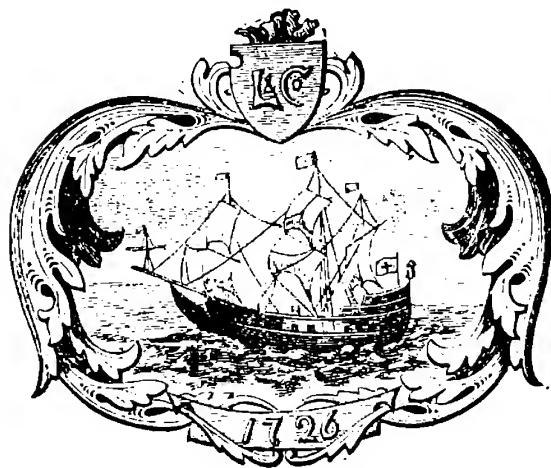
LONGMANS' MUSIC COURSE
COMPLETE EDITION

ELEMENTS OF MUSIC,
HARMONY AND COUNTERPOINT,
RHYTHM, ANALYSIS, AND
MUSICAL FORM

WITH EXERCISES

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PREFACE.

THIS book contains a complete course, comprising the Elements of Music, Harmony and Counterpoint, and Rhythm, Analysis and Musical Form.

In Part I. will be found, besides the usual subjects included under Elements of Music, chapters on transcription from one time to another (*e.g.* from two-four to six-eight), on the variations in time produced by change of accent (*tempo rubato*), on enharmonics and enharmonic notation. Intervals are treated at great length, and there are chapters on Transposition, Grace Notes, and Musical Terms. Under this last head a section dealing with terms relating to Pianoforte technique is included. To each chapter is added a series of questions, many of which are taken from examination papers.

In Part II. I have tried to simplify the study of Harmony and Counterpoint for beginners. One great difficulty lies in the large amount of ground to be covered before the student is able to begin practical work. I have avoided this by breaking up the earlier parts of the subject into convenient sections. Thus, the rules for Part-writing are given as occasion for their use occurs in the exercises, and they are not presented in a body until the pupil has had some experience.

10-3, Every teacher knows that the beginner's greatest difficulty

lies in writing *successions* of chords. To overcome this I have confined the earlier exercises to chords which have one or more notes in common. Then, by degrees, chords without this connecting link are introduced. By this time the student has some idea of chordal succession, and he is ready to begin the systematic study of common chords.

The book embraces the complete system of Harmony as taught in modern text-books, but in apportioning the space I have had in mind more especially the needs of elementary students. Thus, common chords and their inversions, the chords of minor keys, the dominant seventh, &c., are treated with unusual fulness. No fewer than fourteen pages are given to suspensions, my experience being that that chapter is often the *pons asinorum* of Harmony.

Great pains have been taken to render the exercises interesting. They are all capable of being worked with a good melody, and they are all constructed on clear rhythmical lines.

I have added a chapter on Harmonising Melodies. This of necessity is short, but it points out a method which the intelligent student will have little difficulty in following. For convenience, this chapter is placed nearly at the end of Part II., *but the student is urged to take it in sections, as explained at the end of the several chapters on Harmony (vide pp. 119, 129, 137, &c.)*.

The chapters on Counterpoint are very elementary, but it is hoped that they will be found useful.

Part III. is an attempt to deal with a large subject in a few pages. But though the subject is large, the underlying principles are few, and it is hoped on this account that the treatment will be found adequate from the beginner's point of view.

The first four chapters deal with rhythm—the division of music into sentences and phrases, the lengthening and shortening of sentences. Particular attention is invited to Chapter LX.,

where the principles affecting the proper barring of music are explained.

Under the subject of Form I have given a good deal of space to song form, partly because it is the easiest way of approaching the subject for beginners, and partly because *the principles of form* (§ 861) can be learnt here just as well as in more elaborate movements. But the lion's share of the space is given to sonata form, and this will probably need no apology. As in the earlier books of this series, I have broken long chapters into sections for convenience of study.

I have paid more attention than is usual in books on form to the historical side of the question, and in particular I have written a long chapter on the history of sonata form. I feel sure that this new departure will add to the interest of the work and lighten the labours of teachers.

The exercises in analysis are very copious, and as they are carefully graduated it is hoped that they will be useful. I have given numerous models of what such analyses should be. It is very necessary that the student should examine the music of as many of the examples as possible. With this in view I have confined my quotations to compositions which are easily and cheaply obtainable. To induce students to procure the music referred to, I have in many cases used the same composition to illustrate more than one point. The references to Mozart's P.F. Sonatas are to Novello's edition, those of Haydn's to Peters' edition.

I gratefully acknowledge much assistance from numerous books, and in particular I mention as especially helpful in Part III. Professor Prout's *Musical Form* (Augener & Co.), a book which is so excellent that it cannot fail to become *the book par excellence* on this subject in English; Dr. Parry's *Art of Music* (Kegan Paul & Co.) and his various articles in Sir George Grove's *Dictionary of Music and Musicians* (Macmillan & Co.);

and Mr. Hadow's Essay on Form prefixed to his *Studies in Modern Music*, second series (Seeley & Co.).

I cordially thank my friends, Mr. Vice-Principal Barkby, B.A., Mr. G. F. Wrigley, M.A., Mus.Bac., and Mr. W. S. Desborough, Mus.Bac., for many valuable suggestions and much kindness in revising proofs.

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